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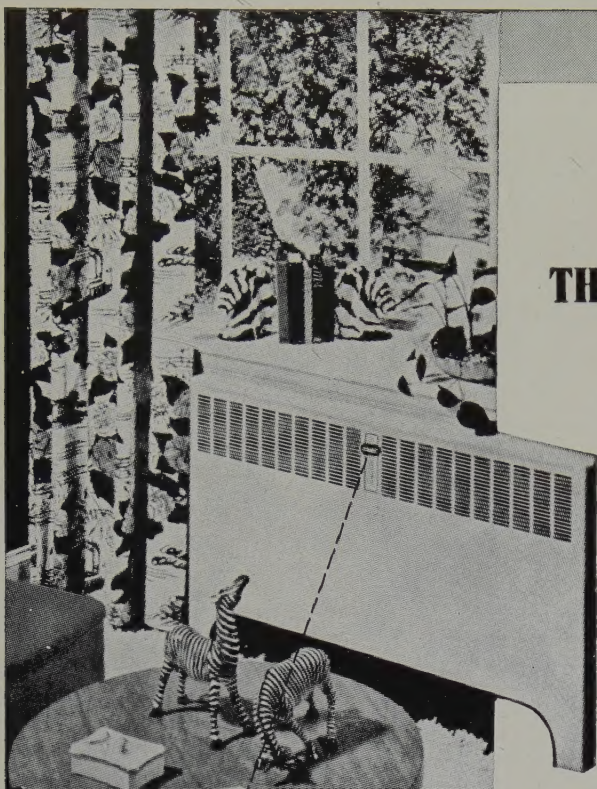
# JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

VOL. 26  
TORONTO  
FEBRUARY  
1949  
No. 2







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# JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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# JOURNAL R. A. I. C.

FEBRUARY 1949

THE people of Ontario are sitting on the sidelines while an interesting battle rages in the provincial law school, Osgoode Hall. On the one side, are the Benchers who would retain the venerable system of apprenticeship with a minimum of lectures, and the staff, including the Dean, who has resigned, who urge a course, on a university level, in which lectures and theory play a major part. The whole matter is one of interest to architects because it is a crisis that was faced by the profession many years ago. The solution reached then, in Ontario, was a compromise in which the university and the office were put in positions of equality as methods of entrance to the profession. It is true that few students take the office route, and in all its literature the Association recommends the university for those who desire an education, and can afford to pay for it. We wish there were a scholarship for every highly intelligent boy as there is today in Britain, but, failing that, we suggest a thorough investigation of the alternative method of "education".

THERE was a time when apprenticeship was the only method of entrance to the profession, and Mr. Frank Lloyd Wright and Mr. Neutra still believe it to be the only sound one. In the old days, the student was articled to an architect who, in Britain, received a fee of £50 to £100 from the student for the period of the contract which was usually three years. Mr. Wright's pupils live with him, and pay an annual fee of about \$2000.00. The modern student pays nothing, but receives a wage from his employer with whom he is under no legal or moral obligation to remain. There, it seems to us, is the weakness of the present system, if system it can be called. The employer, in turn, is under no moral or financial obligation to teach, and we are quite sure that, in the majority of cases, his interest in the student is casual to a degree. There must be exceptional employers, but the experience of law students and their fathers who have recently expressed themselves in the press, must find its parallel in architecture. Standing in a queue for the boss's liquor, shopping for his wife, tying parcels and running messages are "architectural" experiences, the reality of which we can vouch for as a victim. The situation is that the pupil has, by asking and receiving a wage, forfeited all legal right to instruction from his employer. He is, in fact, not a pupil except in the eyes of his provincial association. He is "the boy" or a draftsman. If an architect would protest that he spends an unconscionable amount of time explaining this or that piece of construction or design on a drawing, we would ask how many hours a week he gives his "pupil" on his testimonies of study, or on how many evenings a month he invites him to his house for a discussion of the books that are required reading for examinations? He does neither, nor can it be asked of him, though it was part of the old apprenticeship system that produced some great men and some great teachers. What we have is but a hollow travesty of the apprenticeship system, and is completely remote from the medieval system of Mr. Frank Lloyd Wright whose students share the master's house. We believe that some system of supervised study should be set up with a tutor in the towns and with night classes in the cities. It might be argued that we are suggesting a cheap way of bypassing the universities. A moment's reflection will make it clear that we are merely being realistic. The way will be long and tedious for these association students even with encouragement and with partial supervision, and, at the end, they will have missed much that an organized education would have given them. In making these comments, we are not unaware of the time spent by registration boards and their examiners, but, unless we are wrong, we are only too aware of the solitary, unguided and, frequently, fruitless hours that are spent on the testimonies they see.

Editor



## INTRODUCTION

**M**OST architects seem to agree with my own experience, that their two most difficult clients are the layman who draws his own plans and the architect who has turned or been diverted to another field of activity. I am fully conscious that I qualify in all respects for the second class (with the possible exception that I realize my position) and that, being so recognized, its subscribers will either cast aside this issue without reading it or read it in a prophylactic state of mind. There is a third possibility, — that they will jump to the conclusion that the editor is once again trying to educate them and, as adults, naturally resent it. I beg them not to: For, if the independent professional man fails to keep his mind open to the widest possible extent, this country is going to suffer. The general tendency of modern civilization is toward a regulated collectivism which has the habit of stifling independent thought.

Canada aspires to greatness and some of us have claimed it for ourselves — strength, vigour and means we have but, on the scale of greatness, our weight is potential rather than actual. My conception of greatness lies in the measure of new contribution which any one part of civilization makes to the world as a whole and our measure can only be filled to overflowing by intense energy and analysis, wide knowledge and high purpose — these are the qualities of an informed and independent mind and the arts are among its vital constituents.

Realizing my own deficiencies, I have enlisted the help of colleagues in discussing special problems. This was also done in the hope that divergencies in viewpoint, if not actual contradictions, would appear so that any suggestion of laying down the law would be removed.

Similarly, the illustrations, at least those to my contribution, are illustrations only and in no sense models. They can be studied for their imperfections as well as for their qualities.

Martin Baldwin  
*Director, Art Gallery of Toronto*



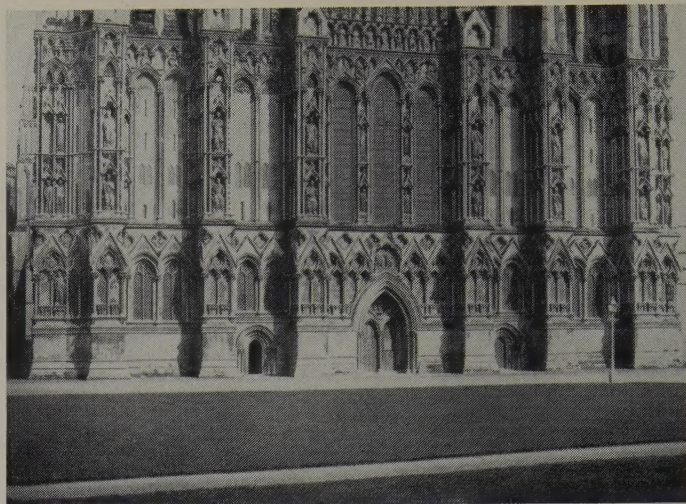
## THE FIELD

CANADA has as yet scarcely begun to realize the value of the humanities in the development of an indigenous and vivifying civilization. The country as a whole is still in the stage of importing ideas, the men who have them, the articles they represent, stirring them together and too often producing only a feeble imitation of the imported article. In other words, this country is still provincial. In this there is nothing to be ashamed of. Every great civilization has come through a period of primitive struggle for survival, of ingestion of the dominant ideas of its parents and then only by degrees changing the current from intake to outgo. The peculiar quality of England, for instance, seems not to have distilled till late in the 12th century and did not much affect the world until the 15th and only now, within our generation, is the U.S. realizing the responsibilities which follow the birth of its new spirit. The roots of Canada's future lie deep in these two civilizations and have the additional good luck to tap that of France as well. All of these are strong stuff and we are in consequence showing a good many signs of indigestion which, if we are to overcome it, requires a far larger nucleus of well educated people, educated to a still higher pitch than we have on hand at present. Education, although it may be acquired abroad, begins and ends at home, and fails if it is solely literary and technical. The arts, shown as products of men's hands, representing their ideas, are as basic an implement or tool in the development of this high standard as literature or music or any technology.

Up to the present, institutions which are even reasonably equipped for this branch of education are few and far between: Ottawa, Montreal, Toronto and Quebec are almost the only cities whose art institutions are over 30 years old—Toronto, Montreal, Vancouver, almost the only cities which have buildings erected solely for the purpose of housing art collections. But (leaving aside the question of historical museums which, though comparatively numerous, are outside the present subject), there are many foundations of art galleries and museums throughout the cities and towns of Canada, most of which will eventually come to the problem of building: Hamilton, Winnipeg, Sarnia, Edmonton, Windsor, Regina, to mention only a few, are carrying on a programme of increasing activity in totally inadequate quarters and many other smaller places have active organizations without premises of any sort.

There is thus rapidly emerging, though still in embryo form, a well-distributed pattern of art institutions to take their place in the general education of the Canadian citizen.

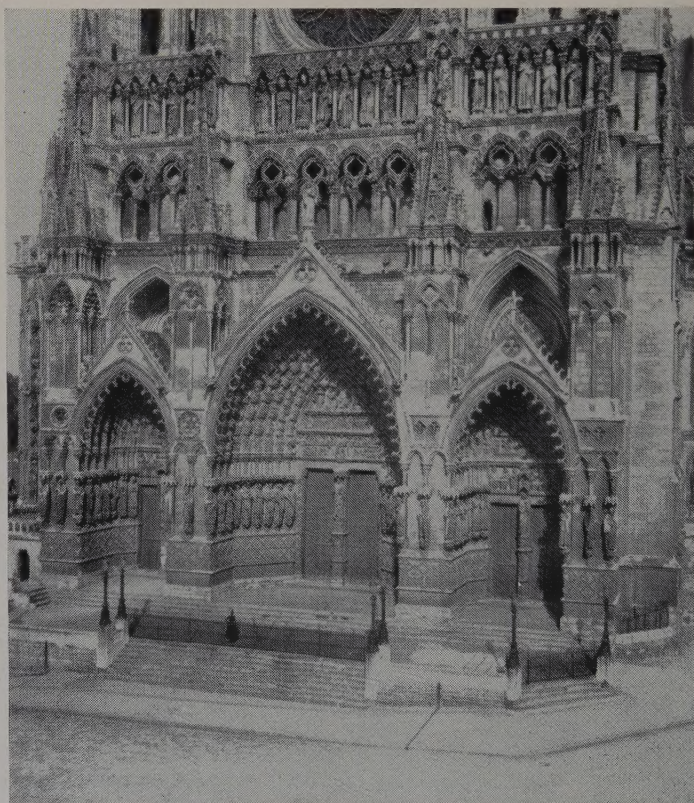
Two things should be pointed out here: The first is that the factors which lead to the foundation of any institution are so varied and local that it is impossible to predict with any hope of accuracy what it is going



WELLS CATHEDRAL, 13th CENTURY

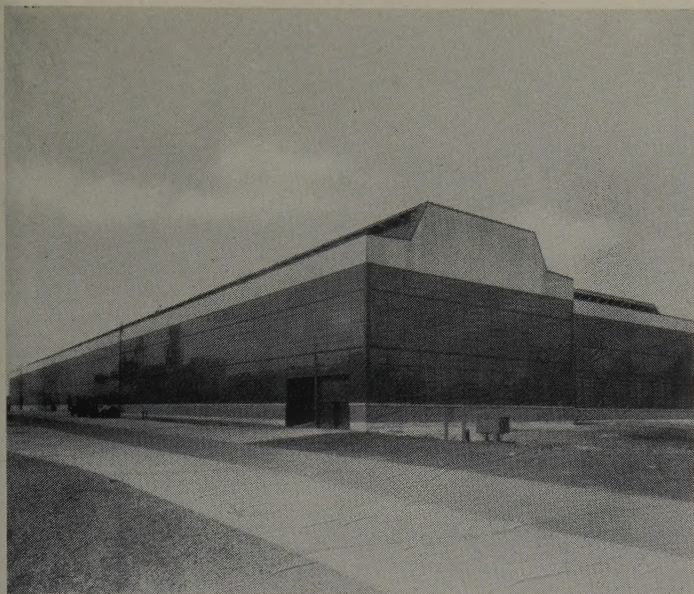
to be or even later how it is going to develop, so that each becomes an individual problem, and the second is that these highly individual institutions have a very strong tendency to work together in all sorts of various ways. They co-operate in arranging exhibitions which are circulated, they lend each other objects, and they kidnap each other's personnel.

This interrelationship takes place at all stages of development. For instance, the National Gallery besides circulating exhibitions of paintings to other Canadian galleries, borrowed a number of pictures from The Art



AMIENS CATHEDRAL, 1220-1288





*Without technical knowledge it would be difficult for a critic to be sure which of these two buildings was American and which English. Perhaps the only distinguishing mark would be the care the English designer takes to protect the ground around the building. Any practising architect, however, should know which is which.*

Gallery of Toronto for exhibition in a number of Northern Ontario towns, in the care of a member of the National Gallery staff whose original training took place in Toronto. Toronto, on the other hand, has borrowed and lent pictures to and from Vancouver, Regina, The Metropolitan Museum of New York, the National Gallery and other museums abroad. There is no end to this kind of activity—the only limit is the extent of the collections available, the number of buildings which are suitable for exhibitions and the training and responsibility of those who staff them.

There is, however, a financial limit to the museums' development. In ordinary circumstances an art gallery or museum, to be efficient, require a measure of support which is beyond the means of the smaller towns and villages. A city of 30,000 could support a museum but one of 10,000 probably could not. The small community can, however, support a community centre which will eventually have art as one of its educational activities: The nearest or any art gallery or museum stands prepared, within the limits of common sense, to co-operate. Community centres are not only for the village—they are equally at home in the larger town and should be numerous in any city, but the point should be clear that while an art gallery or museum can perform numerous services for community centres, its main function is essentially different . . . the Community centre deals with men and women as groups . . . the gallery or museum is concerned with each individual as such. For that matter so is a Library, and the building of the Williams Memorial Library and Art Gallery in London some years ago recognizes this parallel interest.

While of course there is no limit to the possibilities of any art institute which may enable it to step into the

level of the great museums of the world: The Louvre, National Galleries of London and Washington, The Metropolitan Museum of New York, and the museums of Boston, Florence and Rome, the probability is that this will not occur very often or very soon.

The Royal Ontario Museum of Archaeology has for this special purpose much the largest collection in Canada, both in variety and extent, and inhabits the largest building but in general the Art Association of Montreal and the Art Gallery of Toronto are much nearer in size to the expectations of city promoted institutions of the immediate future. Both are now bursting at the seams and their collections and their activities are both inadequately housed which, of course, raises the question how best to expand. It has been found that continually adding to an institution on its given site creates problems of administration and public fatigue out of all proportion to the gain in concentration. What has not been determined is the point of growth at which this disadvantage occurs.

There is, however, an alternative in a large city; when a building and a collection reaches a size which taxes the fortitude of the average visitor who, it should be remembered, is not accustomed to seeing and thinking on his feet and is therefore disinclined to do so—careful consideration should be given to the establishment of one or more branches—in strategic secondary locations—which can be staffed by the main institution and fed with much of its material. These branches can also arrange exhibitions of local interest, drawing from the merchandise and private goods of the people in the locality. An experiment of this sort was carried out some years ago in Philadelphia and was successful from the point of view of interest but found to be pretty expensive.





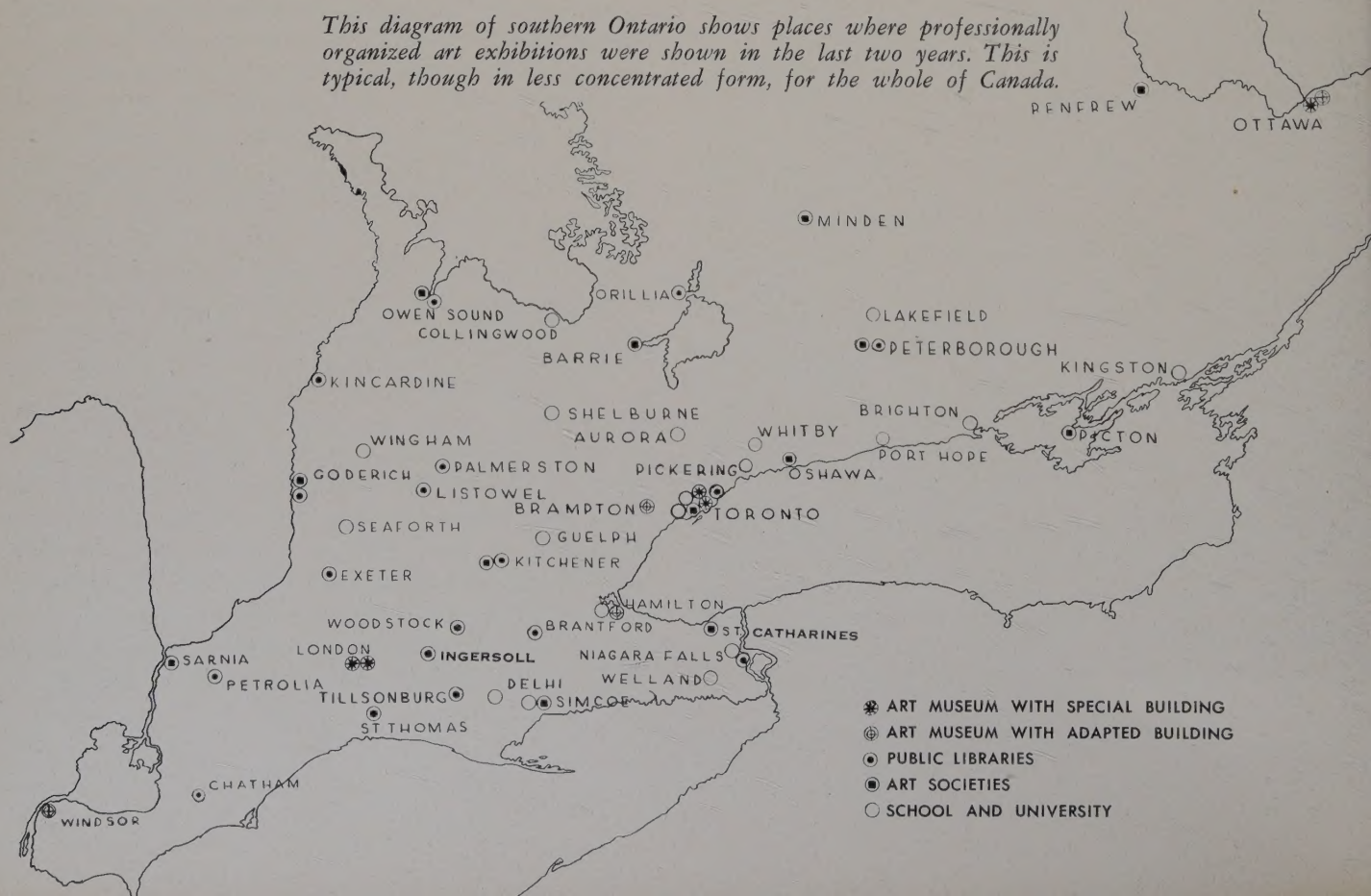
*ELSIE PERRIN WILLIAMS MEMORIAL PUBLIC LIBRARY, ART GALLERY AND MUSEUM, LONDON, ONTARIO*

*The centre part of the upper floor is designed as an art gallery. The building has an auditorium in addition to the usual library reading and stack rooms.*

The foregoing sketch shows the possibilities—their realization will be speeded only when the men and women of the cities concerned are awakened to the value of the service to the general education of its people which an art museum alone can give. No one is better

equipped to play this part than the professional architect and indeed the history of art institutions is full of the names of architects who, whether or not they got the eventual job, played a dominant role in their foundation.

*This diagram of southern Ontario shows places where professionally organized art exhibitions were shown in the last two years. This is typical, though in less concentrated form, for the whole of Canada.*





## OBJECTS

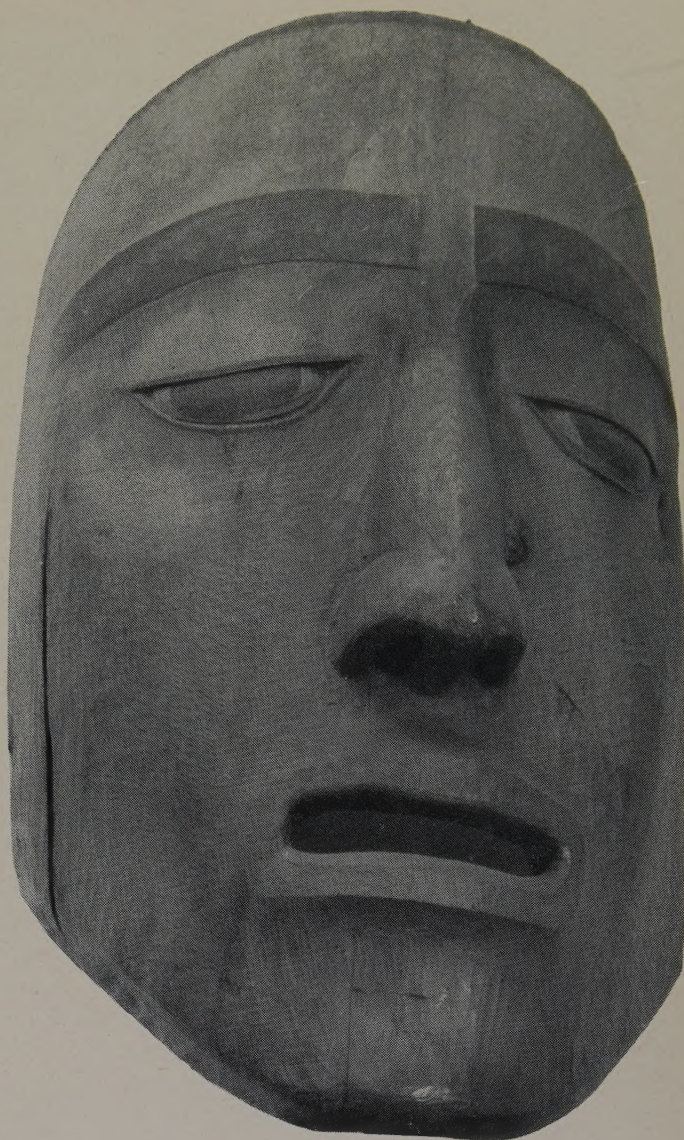
THE attribute of museums which distinguishes them today from all other educational institutions is their peculiar obligation to show objects. This is their first duty and all their other activities (and they are many) are subordinate to it.

Art Museums and Art Galleries are restricted in their fields to objects designed and produced by the minds and hands of man, seemingly in sharp distinction to museums which display natural objects. This distinction blurs, however, when a scientific museum uses man-made apparatus to display a natural process and blurs again when the ethnographic or archaeological museum illustrates the theme of the development of man by showing the objects which he makes and uses to contribute to his daily life. The focus however is again sharpened when we examine our reasons for putting an object on display. All man-made objects are produced to serve a purpose, whether practical or spiritual, and their form is conditioned by the qualities of appropriate materials, the tools at hand and chiefly by the purpose to be served. These are limiting factors and their effect is modified by the originality of mind, the ingenuity of craftsmanship and the accumulation of knowledge, perception and wisdom which are brought together in the person of the designer.

The work of the artist or craftsman who is greatly endowed will reflect this endowment in its form in such a way that the thing he makes becomes an object of interest for its form more or less independently of its purpose or of its place in historic sequence. This is the attribute which by its presence makes an object eligible for display in an art museum or an art gallery. This does not mean that other factors should be ignored; historical sequence may require the inclusion of objects of secondary quality and, in the case of pictures and sculpture, subject matter apart from its treatment may be the decisive factor in the choice of an object. To say that quality of form is the first consideration is as far as we can go.

To the trained eye, well designed objects are things to enjoy and occasionally to delight in, but only a very small proportion of people possess this trained eye—no need to tell architects this!!!—and as a matter of fact museums in Canada are generally founded for the general public—not the connoisseur.

This is not the place to discuss the level of the public's taste. It is enough to say that, given new ground free from prejudice, the taste of the public is much surer than most people give it credit for. The difficulty is that the litter of badly designed objects which surround us in our daily lives is so vast that people accumulate a sort of crust of accepted values which vitiates this sense of taste and blunts their perception. "Art" has thus become for most people a sort of mystical end in itself and is quite divorced from the idea that it is part of our mental



*This imposing Indian mask is in the Ethnographic Department of the Royal Ontario Museum of Archaeology. It could equally well be in an art museum.*

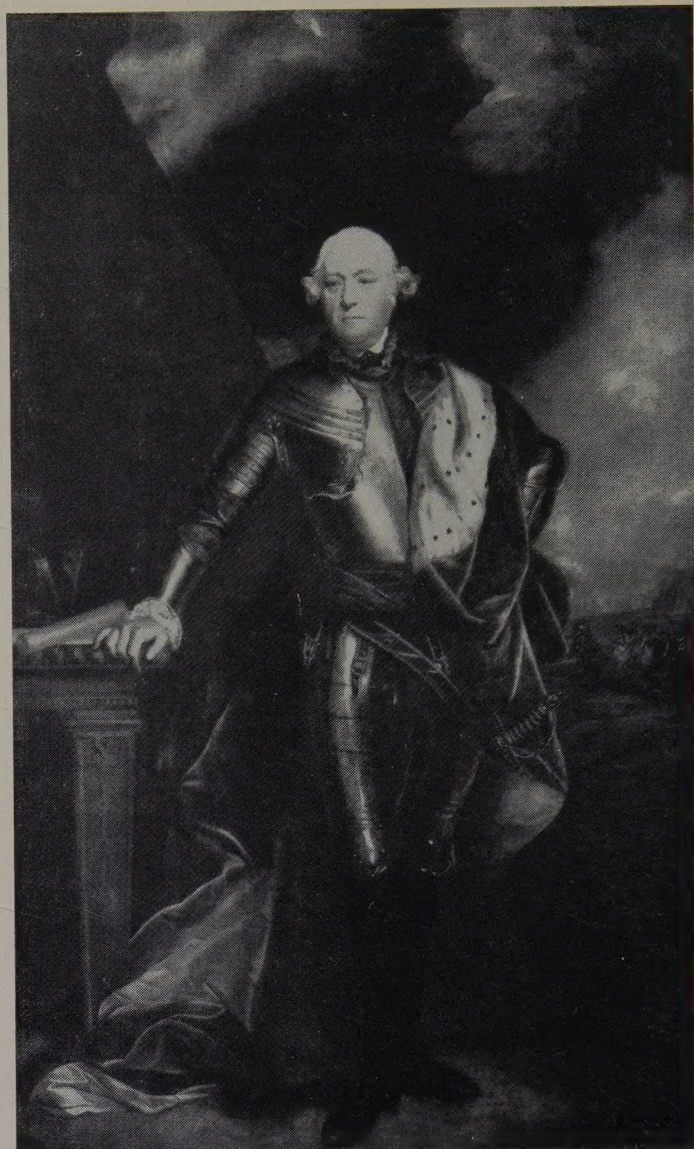


endowment as individuals—an endowment which we as individuals exercise and make use of every day of our lives, whether in thought or in action.

Essentially the purpose of an art gallery is to reawaken and train this perception of visual order as part of the necessity of a general education.

If museums present objects to the general public on the ground they are worthy of consideration as works of art, they lay themselves open to the burden of proof that this implication is true and unless the questioner is already at least partly instructed any attempt to initiate him on the spot is almost certainly doomed to failure, for even if his mind agrees with what is said his eyes lack the training to convince him. In consequence he becomes bored or resentful and seldom comes back.

Essentially the public museum is concerned with this uninstructed person and its job is to get him to come once and want to come back and bring his friends. All the apparatus of publicity, social prestige and other side shows will eventually fail if what the museum really exists for—the study of objects of art—fails to interest him. Therefore our objects must be good and they must be well displayed. But, because the public is uninformed, their meaning as works of art is often unintelligible. There is, however, another field in which the public is as well informed as all the experts and that is the usefulness of things, particularly of things for every day life like stoves and refrigerators, motor cars, furniture and houses. There is here no parallel need to arouse his interest; he knows what the things are for and is in consequence in a position to exercise his perception and judgment. Too many professional people forget that



Sir Joshua Reynolds — "Field Marshal George, First Marquess Townshend". Although this picture has historical importance, especially for Canada, it was acquired as an example of the grand portrait style of 18th century England.



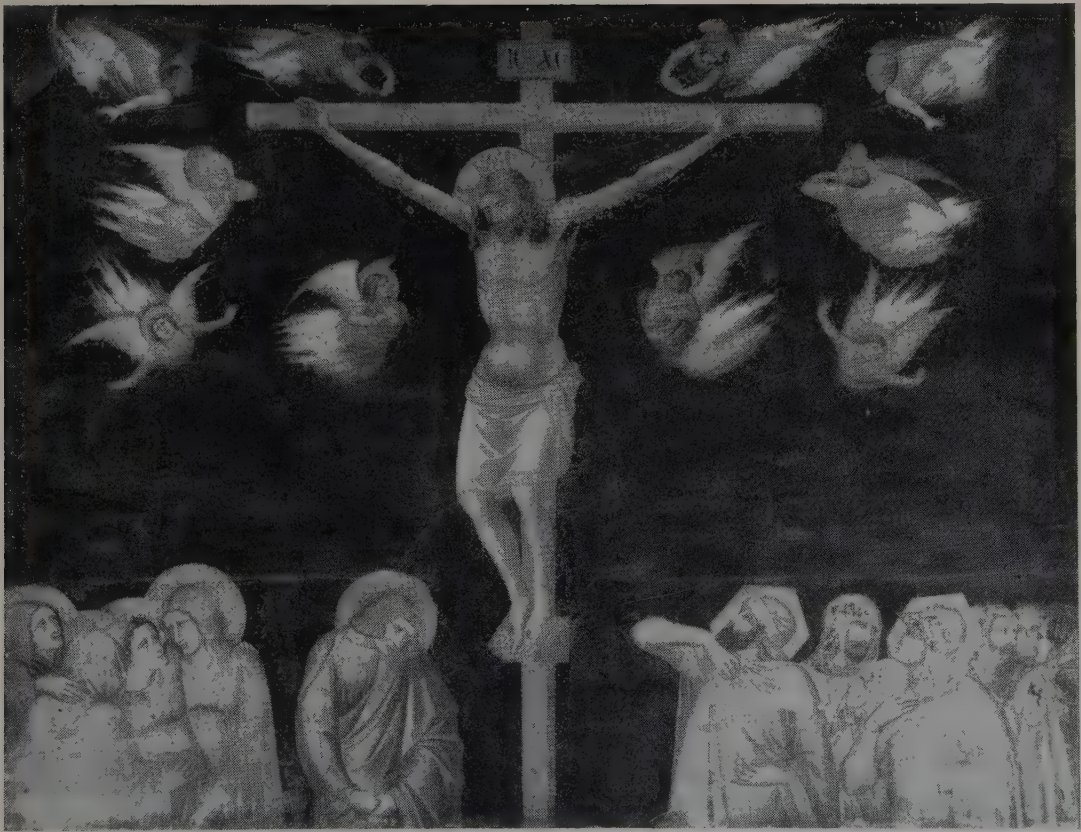
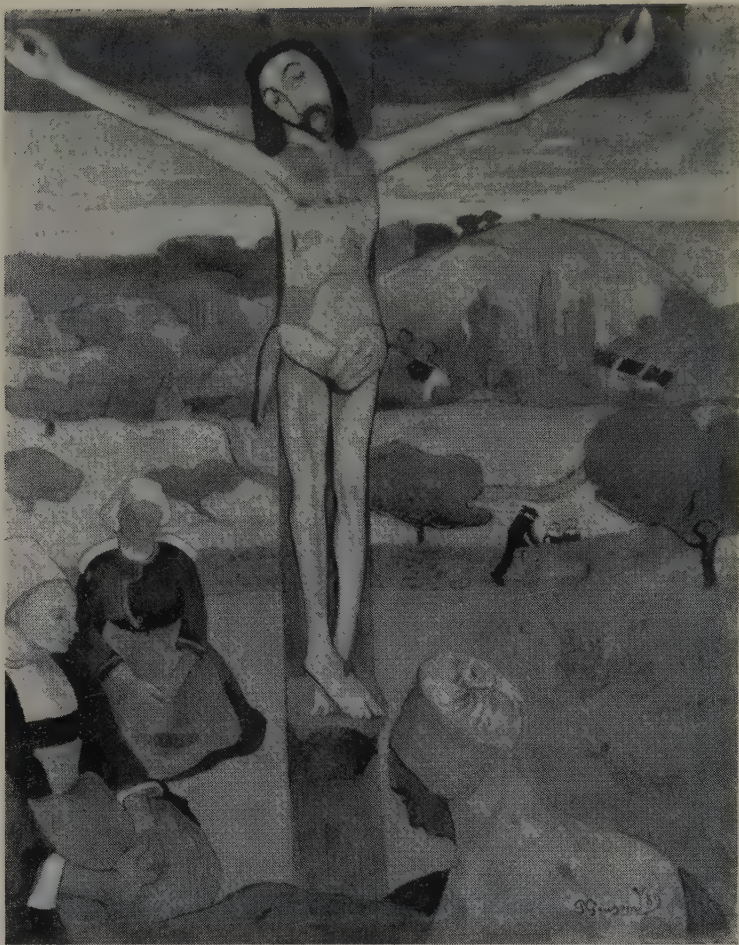
*On opening nights, which have the general character of a party, it is hard to induce anyone to study the pictures, and much more rare, to read the information — however, it can be done.*

most objects of art were originally made to serve as useful a purpose and only find their place in a museum because that need is no longer urgent and because they met it so perfectly.

Thus the motive behind display has two factors: First to arouse the observer's interest in the reasons behind the making of the object and the factors which affect its form and second to bring out the object's qualities as a work of art to the best advantage so that the visitor's interest will shift gradually and naturally from the why of the thing to the thing itself. If in the course of time we can develop the visitor's capacity to recognize and appreciate the qualities of a work of art, even though it is at the greatest variance with his own personal taste, we have probably done our job.



*The subject is the same but one of these pictures was painted on the wall of a church in the 14th century, as a commission, to impress on the congregation the story of the crucifixion. The other, painted in 1889 by Paul Gauguin, is the artist's personal, mystical rendering of a scene in Brittany.*





# THE BUILDINGS

IT cannot be said too often that there can be no set pattern for this type of building. At the best there are a few factors which show constant elements. The first is the general visitor who comes to see what is on view. Sometimes he comes one or two at a time, sometimes in groups, sometimes all at once and sometimes in a steady stream. Attendance of this sort on two given days may vary from 30 to 3,000, and it desires no contact with the administration. Next the student, who differs from the general public because he brings an interest which he wishes to amplify and in consequence may wish to see things not on display or to seek advice. While the general public sees what it is shown, any person who asks for particular things or for particular people can be classified as a student. The third constant is the needs of the administration, whether trustee or clerical, directing or housekeeping, research or handling materials. This is the part of the design whose requirements are least understood and in consequence most generally ignored. The result is a lopsided building, good, if any where, on the display side only, and totally inadequate behind the scenes. The following is an attempt to classify the features required by each of these three constants.

## I — The General Public:

An entrance foyer at street level (no steps), close to street with easy access to cloak rooms and toilets—there should be a sales and enquiry desk. The lobby itself should be spacious enough to act as a meeting place, a waiting room for visitors, who should be able to get a reasonably good look into it from the street. A background should be available against which to display works of art.

The exhibition space should be immediately accessible from this foyer and should be arranged so that the visitor does not have to retrace his steps. It should be possible to furnish the exhibition space with comfortable light chairs and tables.

A lecture room or auditorium should also be immediately available from the lobby though not necessarily on the same floor and should have 35 mm sound recording movie equipment. Finally, a cafeteria or restaurant, if the situation suggests one, should also be convenient.

This arrangement should provide the general public with all the facilities they may require in the closest possible relation to the main entrance.

## II — The Student:

The student and connoisseur, either singly or in groups, may have other objectives which involve the study and comparison of works of art, the use of the library or consultation with the staff.

Care of works of art not on view too often has the appearance of neglect no matter how careful it may be



*The Museum of Modern Art, 53rd Street, New York — street facade. The floor at street level — the sheltered entrance as near 5th Avenue as possible — the lobby visible from the street. The lobby, with sales and information centre, leading round to the exhibition space and elevators — the end wall acting as a background for any work of art.*

in reality. Works of art should always be ready to be seen and therefore kept in a study space which is reached by the visitor only by permission. This space should be well lit in the same general way as the exhibition space, with room for a desk or two and equipped so that works of art and paintings in particular can be



removed to a position favorable for studying with the least possible delay. In short, it should look like a study room not a storage space.

The Library too serves the student as well as the staff and should be in charge of a Librarian, in which case its access can be more open than that suggested for the study room. An Art Reference Library, besides books and periodicals, includes files of clippings, lantern slides, photographs and reproductions. In an organization which has no special staff to care for its print section, these too could be installed in a separate part of the Library. The print collection should be close to the Library in any case.

For the last service: Consultation with staff—the visitor makes his request through the enquiry desk and is then

cleared with as few delays as possible to the person he wants to see.

The enquiry desk at the entrance cannot act as switchboard—this should be in the office section—but the switchboard should be the clearing house for information on visitors, whereabouts of staff, appointments and general activities.

### III — Administration:

Here we must abandon designations of space. Local conditions of size, finance and activities vary so enormously that descriptions in terms of space would prolong themselves endlessly to no profit. The functions of administration however are fairly constant and in any given instance can be differentiated to meet the conditions.

Nearly every art institution is in the hands of a group of trustees or governing board either appointed by themselves, by other interested institutions, or through election of members. This body consists of public spirited men who are unpaid but who are responsible for the general conduct of the institution. This is done by meetings and by meetings of sub-committees appointed by and responsible to the Board. They must have a place to meet and as they are busy men lunch time is probably the best for meeting, which should if at all possible be held in the building—this suggests kitchen service. It should be possible to bring any work of art, sculpture or painting into this room for study on occasion.

This Board appoints the staff who are employed for the purpose of advising the Board on professional matters and carrying out the programme and policy which has been so determined. Generally speaking, the work falls into two main divisions: The curatorial and educational programme, which is the *raison d'être* of the institution, on the one side and business administration and housekeeping, the supporting activities, on the other.

A—The curatorial and educational side has the following activities in its charge:

- 1—The physical care, documentation, maintenance, research and acquisition of the permanent collection.
- 2—The organization of its presentation in whole or in part for public view either by itself or in conjunction with other, borrowed, material in exhibitions.
- 3—The consideration of loans of works of art, both to the institution and by it, ranging from individual items to whole exhibitions and the supervision of the work involved.
- 4—Any display of works of art should be an education in itself as well as an enjoyable experience, but works of art bear such a variety of relationships to each other and to life itself that any implicit comparison or even written legends can only scratch the surface. The general public and the student both are eager for information provided it is presented in an



PICTURE STORAGE—STUDY ROOM—FOGG MUSEUM



PICTURE STORAGE—VAULT—THE ART GALLERY OF TORONTO

*Illustrating storage which can be made available to students and to visitors without shocking them, as opposed to dark storage under equally safe but unattractive and inconvenient conditions. The wire screens are at about 24 inch centres and slide out for examination.*



interesting form. This means talks to people going through the exhibitions, lectures, movies concerned with art in its widest sense, demonstrations of techniques and invitations to try them by the public. All these can be carried on in the building, and the curatorial staff is responsible. There is an equal variety of extramural activities which come under this heading: circulating exhibitions, loan of reproductions and slides, and many others which are only mentioned here because of the need for space in which to organize and ship them.

B—The business side is equally varied:

- 1—An orderly accounting for funds and keeping of records other than those concerned with works of art, except for the actual registration of all works of art as they come in and go out of the building, for which the institution is responsible.
- 2—The ordinary maintenance, guarding and cleaning of the building. The whole philosophy of a museum rests on example rather than precept. This implies that everywhere there should be the highest standards of cleanliness, order and efficiency.
- 3—The co-ordinating work on the preparation of a budget.
- 4—The supervision of expenditures in general, including those of publicity and library: both of these look to the curatorial side either for instruction or for information but as they are auxiliary to the main purpose rather than part of it they come more naturally on the business side.
- 5—The actual manual labor involved in setting up displays and special events, lectures, demonstrations, etc., comes under this direction. The work is planned in the curatorial side in consultation with the business side and jointly carried out.

In this connection some indication of space can be given. There should be a shipping entrance capable of admitting cases up to 8 ft. wide and 12 ft. long. Besides it should be a space or desk and filing cabinets for the registration and numbering of each item as it leaves or enters and as it is unpacked. This work or shipping room should be large enough to hold, as they are unpacked, enough pictures or other objects of art to fill all the exhibition space and to leave room for working space as well. An adjoining space for the planning of exhibition is, however, preferable if possible.

Adjacent to it a storage space for packing cases and raw materials and, if possible, room to accommodate benches and machine tools for carpentry, picture framing, electrical work, painting and other similar trades. These requirements can be elaborated to include space for photography, men's lockers, sitting rooms and toilets.

The following "cautionary remarks" are self-evident but are included because of some remarkable omissions in practice.

Floors and elevators should be designed to carry

heavy concentrated loads.

Elevators should reach every usable floor level and should be large enough and high enough to accommodate big pictures with their frames. Short flights of steps from one level to another are a curse—both to the staff when moving things about and to visitors who do not see them.

The main openings into all spaces where works of art are likely to be moved, should be large and standardized as much as possible.

Clear ceiling heights in spaces for displaying paintings and sculpture, should be carefully considered in relation to artificial lighting equipment which may be installed below the ceiling, and the area of the space. 13-0 seems to be about as low as one can go and anything over 17-0 seems to be unnecessarily high.

Maintenance and cleaning occupy a large proportion of the routine staff time-schedule. Floors have to be washed at least once a week and after every rainstorm. Every ledge and moulding accumulates dust. The best guide for design for easy maintenance would be similar to that in hospital practice. A linoleum floor kept washed and not waxed is safe, clean, quiet and durable, and, to my mind, preferable to wood, stone or mastic.

Works of art deteriorate and the older and more fragile they are, the more watchful care they require. The basic necessity is, however, an equable climate with no rapid or wide changes in temperature and, more important, as little variation as possible in humidity. There are two ways of controlling these conditions. The first by placing the objects in cases equipped for the purpose, which is outside this field, and the second by air conditioning the building or all those portions of it, not forgetting the store rooms, where works of art are kept for any length of time. This has the added advantage of making the visitor feel comfortable too, but is expensive and full of pitfalls which only an experienced technician can avoid.

In general, any visitor looking at a picture or sculpture can study it comfortably at a distance of less than 10 feet. Usually, he will be closer and will be undisturbed by the passer-by even in a reasonably heavy crowd.

The nine main galleries of the Art Gallery of Toronto have a total area of 12,580 square feet and a total length of usable wall of 1,073 feet. The ratio here is 11.7 to 1. The remainder of the space available for exhibition: Sculpture Court, 3,600 square feet, and corridors and arcade, 5,000, develops, respectively, about 100 and 500 feet of wall, none of it very useful because of surface and lighting conditions. The ratio of the whole area becomes 1 to 12.7.

The total area — say, 22,000 square feet — is comfortably full when 1,000 to 1,200 people are in the buildings: 1,700 make a jam. People usually stay about an hour, which is long enough to look at paintings at a stretch, and the greatest number we have had is over 10,000 in three hours, when the people formed in lines — two abreast.



# EXHIBITION SPACE

In the last analysis, the success or failure of the architect's solution to the general art gallery or museum problem stands or falls on this space. Until a few years ago the palace tradition was so strong that a succession of more or less decorated rooms or galleries in which a reasonably static collection could be displayed was considered adequate. Today, however, this viewpoint has been subject to serious challenge, chiefly on the ground of its rigidity and the consequent difficulty of rearranging exhibits to greater advantage. Every museum and gallery is wakening to the desirability of flexible and varied presentation of its objects and questions of space, lighting, method of display and methods of interpretation are all in hot debate. What follows therefore should be read with reserve for other people with a broader experience may well hold opposite or divergent views.

## Space:

The amount of space to be used for display is conditioned by the size of the staff and by the character of the material. A display without order or explanation is certain to confuse the average visitor rather than enlighten or please him. An orderly display involves planning and study. This cannot be done properly if there is too much space or collection in proportion to the staff of the institution. The space should be open and its enclosing walls, ceilings and floors unobtrusive. Most display of painting and sculpture have some

sequence but as the displays vary so does the order. Space divided rigidly into compartments inevitably interferes with this order and a better system can be arranged by the use of temporary walls and partitions. Such partitions also make it possible to screen off areas which are not required for any particular display.



FOYER AT HEAD OF GRAND STAIRCASE

*The architectural features render this space totally inadequate for the display of works of art — here the room, rather than the paintings, makes the dominant impression. With better lighting and without the columns, the space could be better used for display.*

## EXHIBITION SPACE — MUSEUM OF MODERN ART, NEW YORK

*Linoleum floor — moveable partitions — Exhibition — "The Arts of the South Seas". The work of one area is enclosed but not shut off from the work of an adjoining area which has some influence on it. Artificial lighting — varied from spot, as in the left; to general, centre foreground; to general flood, along far wall. The same space, redesigned for another kind of show — "Modern Paintings". Artificial lighting in moveable ceiling troughs — works of art grouped under descriptive headings.*







a

*A travelling exhibition—The Arts of French Canada—a) at the Cleveland Museum of Art (21979-N), b) at the Museum of the Province of Quebec.*

*Showing how differently two museums arrange the same exhibition and, more particularly, how intrusive mechanical features such as radiators and built-in screens can be.*

(SEE COVER)

*Weather vanes normally are seen against the sky—here they are placed against the light with the everyday street scene of New York as a background.*



b



*Medieval sculpture in its original setting—Abraham and Melchizedek—Reims Cathedral—13th century.*

*Good display should aim at similar qualities of lighting and setting.*





#### THE IMPORTANCE OF LIGHT IN DISPLAY

*A 16th century Italian crystal shrine photographed under different lighting conditions. The problem is complicated by the factors of translucency in the crystal and clarity of form both in the crystal and its mountings.*

#### Display and Lighting:

Most works of art are made by the light of day with the subconscious understanding that they will be seen under similar conditions. In many cases, however, the artist had a definite image in his mind of the surroundings in which his work would be seen. The Greek sculptor saw in his mind his work standing free in the open air or against the tympanum of a pediment; the medieval sculptor saw his set in a canopied niche throwing a dark shadow behind it; the painter of an altar piece saw his in a dim church dramatized by the light of tapers, and Reynolds saw his on a cool grey wall of the 18th century room or set against oak panelling. These factors must enter into the display of any work. For certain objects, especially those which demand scrutiny at close range, brilliant light—wholly artificial and unvarying—may be best but in general the variation of daylight tends to bring out different and newly discovered qualities at different times. To my mind daylight is therefore part of

our display with the means of ample artificial light always at hand. Skylights have come into question—they are expensive; they are hard to maintain in weather-proof condition; their use makes a one-storey exhibition space imperative and the attic over the ceiling lights is so much construction going to waste. Furthermore, the visitor in a room lit by skylights (to which in his ordinary life at home he is unaccustomed) may well be affected subconsciously by the unbroken enclosing walls and the strange still light from above. It is essential that for people to appreciate things they must be at their ease and feel at home. Therefore let them see objects by light from continuous windows reinforced, if necessary, by unobtrusive artificial light. Moreover, works of art are cast in many forms—some of them very strange to the layman, but he should be able, as he passes through any display, to reassure himself with a casual and fleeting glimpse, of the accustomed world outside.



# THE MUSEUM OF ARCHAEOLOGY

By GERARD BRETT

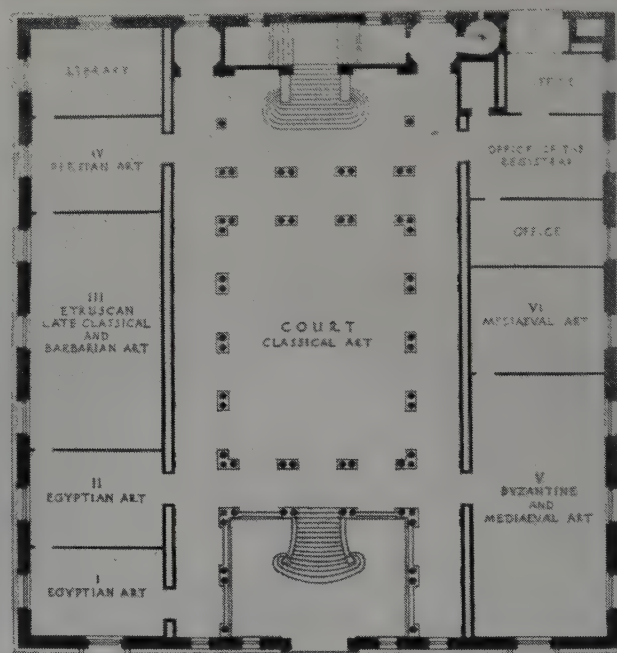
Director, Royal Ontario Museum of Archaeology

THE Museum of Archaeology is in some measure a special problem within the Museum field. Archaeology is the study of the material culture of the past; and although the archaeological museum is inevitably concerned with fine, or at least applied art, its interest in objects, unlike that of the aesthetic approach, is largely as evidence for the history of culture, rather than purely in quality. This devotion to cultural history involves endless variety in the type, and the size, of objects collected; and this variety is reflected in the building itself. The Royal Ontario Museum of Archaeology, for example, has separate departments of Prehistoric and Ethnological, Far Eastern, Egyptian and Near Eastern, Greek and Roman, Modern European, and Textile objects, and each of these has special needs in the way of Gallery, Work Room, and Storage space.

A Museum's task is the preservation and care, and interpretation of its collections; neither half of this task is complete without the other, and each half implies certain definite features in terms of building. There is no "Master Plan" that would suit all Museums, and so much is this the case that perhaps the ideal Museum building would be one planned directly for the collection it is to house; though even this has the disadvantage of being unable to foresee what new objects will come to it. A modification of this, employed when the Fogg Museum at Harvard was built, is that the inside of the building should, in the first instance, be thought out by the staff who are to use it. But neither of these arrangements is often feasible; the building must usually be designed apart from the collections it is to house; and what follows is an attempt to put down what the basic feature of any Museum of Archaeology are.

The first need is flexibility—that the plan should admit of enlargement to the building. All large Museums are crowded for space to-day, and one of the most common reasons of this must be set down as the inflexibility of their buildings and the consequent difficulty of extending them. With this recognized, we may go on to say that the plan of a Museum of Archaeology should include departments for Curating; for Management; for the Preparator; and for Storage space. In terms of space these imply galleries and work rooms including a Library, offices, workshops, and storage rooms.

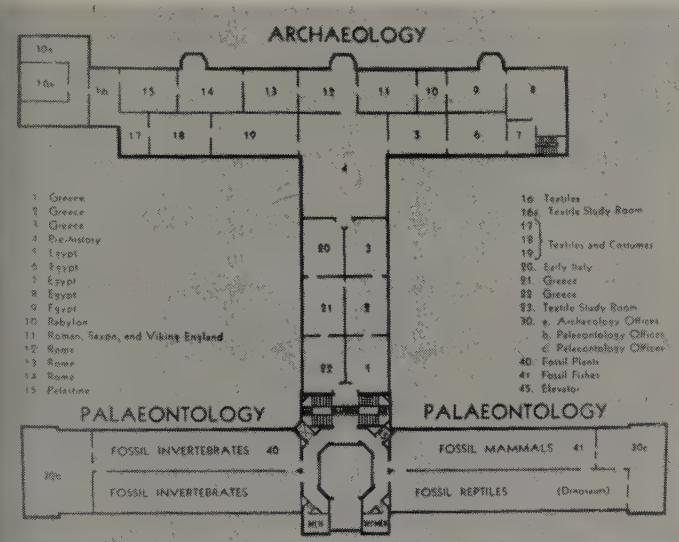
There are two possible systems for the lay-out of Museum galleries—the central and the continuous. The central plan involves a large groundfloor space in the centre of the building, surrounded by galleries opening into it and into each other; this plan is found in the Fogg Museum, The Art Gallery of Toronto and in the Walters Art Gallery (a Museum of Art and Archaeology, despite its name) in Baltimore. The continuous plan involves a building more like a normal house, with a main route throughout the rooms from one end to the other, exemplified in the wings of the Royal Ontario Museum. The former has the merit of being strongly centralized round the important centre area, but is uneconomical, since this space is lost on all floors above the ground level. The latter is more spread out, but through that fact is more suitable for a Museum with a large number of equally important Departments. It does, however,



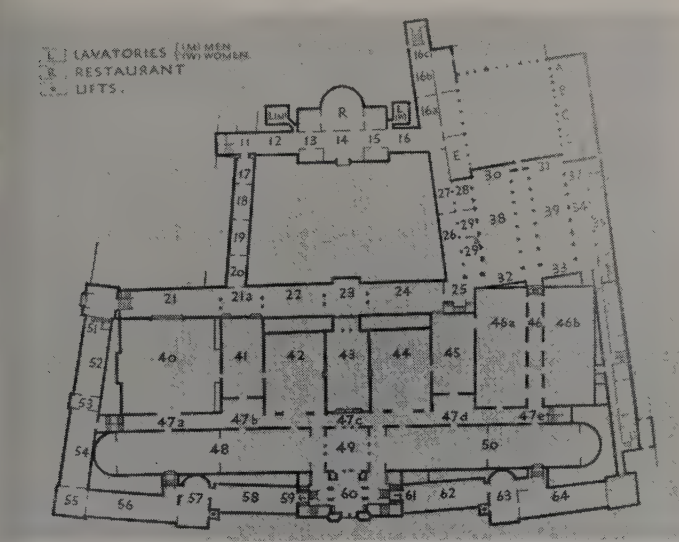
*The Walters Art Gallery, Baltimore. Plan of the Lower Floor.  
An example of 'Central' lay-out.*



need careful thought on one point. A main principle of planning is Circulation – that the visitor should be able to move through the galleries on any floor without turning back. This, with the "continuous" plan, will probably mean a number of wide independent wings with double rows of galleries in each, and the arrangement of galleries and connecting doors must be such as to enable part of the building to be closed to the public without impeding circulation. As to the galleries



The Royal Ontario Museum, Toronto. Plan of the Second Floor. An example of 'Continuous' lay-out; note the rigid arrangements for circulation within the separate wings.



The Victoria and Albert Museum, London. Plan of the Ground Floor. An example of the gradual accumulation of a building. The Galleries surrounding the Courtyard (Nos. 11-50) were built piecemeal between 1860 and 1882; the front screen of Galleries (Nos. 51-64) were opened in 1909. Nos. 38-46, 48 and 50 are Courts with floor space on the Ground Floor only; the remainder of the older portion is three-storeyed, the newer four-storeyed.

themselves, variation of size helps the staff to arrange the proper settings for differing classes of objects, and to avoid monotony—the worst danger of Museums, but the planning of exhibitions is eased if this variation is restricted to a small number of sizes. Completely plain doorways, large enough to allow the passage of the largest objects, and all absence of deliberate architectural setting make varied use and periodic reorganization easier; moveable partition walls are of great use in making large galleries flexible. The walls will have show cases against them, and objects, which inevitably leave a mark, attached to them; material and wall covering, therefore, need to be planned for this.

The primary defect of many Museum galleries is lighting so poor as to prevent serious examination of the objects. Daylight is desirable for galleries of textiles, porcelain, etc., but by itself it is not sufficient in this climate, and in addition to this wall windows distribute light very unevenly. Ceiling lights alone, however, are seldom strong enough for small objects, and the best solution is normally a combination of both these with special lighting, preferably fluorescent, inside the cases. Roof windows in the top floor galleries give a much better distributed light.

In addition to Galleries, Departments need Work Rooms, well lit and equipped with storage cupboards and work tables. These rooms are for the use both of the staff and of students wishing to work on the collection; they grow in importance with the general tendency among Museums towards exhibiting less at one time, and holding larger reserve collections. Together with them may be mentioned the Museum Library, which is normally a reference library for the staff.

Offices form the second category of space. Those of the Director and the central staff are most conveniently placed near to the Main Entrance. The Registrar or Chief Cataloguer's office, through which all incoming and outgoing material passes, should be near the freight entrance and freight elevators; departmental offices should ideally be close to the galleries and work rooms where the staff will spend much of their time. An alternative plan for this latter group, less convenient, but with the merit of concentration, is to place all departmental offices together in one block. An object lesson on the placing of departmental offices is given by the Victoria and Albert Museum; they were forgotten in the plan of the 1909 addition, and had to be fitted in in odd corners afterwards. The results, as might be expected, are disastrous.

Workshops, where all work involved in the care, maintenance and repair of objects is done, are best placed on the ground floor. The Preparator requires space for working on the largest objects, and good light—not always found at ground level, as well as room for machines and installations, and cupboard space. Many Museums also have their own carpenter's shop where





*Royal Ontario Museum of Archaeology, the Ceramic Study Room. To illustrate the type of installation needed. This room's only fault is that it is not large enough.*



*Museum Interiors: the Armour Gallery of the Royal Ontario Museum of Archaeology. To illustrate a combination of ceiling lights with daylight let in by broad, high windows, which avoid direct sunlight on objects. The pseudo-Romanesque capitals in the foreground are an undesirable, though comparatively unobtrusive, 'deliberate' architectural feature.*

cases, screens, cupboards, etc. are made, and general repair work done. In the workshop category is the shipping room, which should be near to the workshops, as well as to the Registrar. Other workshops to be found in the larger Museums are a printer's shop, primarily for object labels and posters, and a photographic studio and dark room.

The last type of space required is storage for objects not on exhibition or in work-rooms. The percentage of objects kept in storage varies with the changing state of every collection, and with every rearrangement of the

galleries. Small objects can often be housed in the lower part of exhibition cases, but there remains a residue, both of large objects (sculpture, furniture, etc.,) requiring floor, and of smaller requiring cupboard space. To lay down a rule for the proper balance between exhibition and storage space is not possible, since storage needs vary, and much depends on the age of the Museum and to what extent objects have accumulated; but an example may be given. The Royal Ontario Museum of Archaeology has 70 exhibition galleries, in most of which gallery storage is used, 3 departmental work-and-storage rooms, 1 storage room for large objects (30 x 24 ft.) and part of another, and cupboard space measuring in all about 150 ft. long x 15 ft. high. This is seriously inadequate, and to attain a proper balance the Museum should have at least three times the floor space for storing large objects, and twice the cupboard space.

And last, a few more general points. Firstly, heating and air-conditioning; overheating by itself will probably not greatly affect the type of object usually exhibited outside a case, but may cause warping of the cases themselves, and consequent danger to the glass. A too dry and non-conditioned air dries out objects, especially wood, lacquer, etc., both in galleries and in storage rooms. Then on flooring; a material which is easy to keep clean and not too hard on the feet (the two desirable features) is unknown, and all Museums ring the changes between marble or stone on the one side, and plain wood or parquet on the other. Both are troublesome to clean; wood is easier on the feet, but when polished is liable to be dangerously slippery, and involves a large number of electric base plugs for the cleaner. The fire alarm system implies clearly marked Fire Exits, and underlines the general advisability of avoiding little stairways of three or four steps, which are anyhow irritating, and often dangerous, to the visitor.

In contrast, the rooms required for the second half of the Museum's work, that of interpretation, involve no great problems of the type we are dealing with here. The chief need imposed by this feature of Museum work on the parts of the building already touched on is that of ample space, both in galleries and work-rooms, to allow freedom of movement for classes, especially of children. Other points are the provision of a theatre-and-cinema for five to six hundred people, a Children's room or rooms, and a restaurant. Within the main entrance there should be a sales and information desk, where publications and notices can be properly displayed.

The phrase "Main Entrance" has been used above as though there might be others apart from the freight entrance. In fact, for the average sized Museum, it is more satisfactory from every point of view that there should be only one entrance in general use, though the Fire Precaution system will involve the actual provision of others. It is only in the largest Museums, such as the Metropolitan in New York, that two or more are necessary.



# HOUSING A MUSEUM OF ART

By ROBERT TYLER DAVIS

Director, Art Association of Montreal

IT is a popular fallacy that art museums are interested to preserve anything that is old, and that the older a thing is the more eager the museum is to preserve it. There is a half-truth in this wide-spread notion, for an art museum is primarily set up to conserve whatever art of the past is best but that no longer has a home in the church or the palace, in the public or the private building for which it was originally made.

Like most half-truths, when this concept of a museum stands alone it has no truth in it at all. It is all too easy to make a vast accumulation of objects which have somehow or other survived the accidents of time. Yet such a collection would be no more than a storehouse. For art itself is a living thing, and even our ideas of the past are living ideas that emphasize at various times one or another aspect of the traditions coming down from the past. The art of Greece, for example, embodying one of the great European traditions, has been looked upon quite differently by the Romans, the people of the Renaissance, the 19th century, and the present, but has had meaning for all these periods. The art museum presents to its time the living tradition of the fine arts, and the presentation requires a high degree of selectivity in the objects chosen, as well as a keen sense of the values represented.

The contemporary art museum is deeply concerned with presentation—with what it presents, and how it presents. To present a living tradition the galleries of an art museum have become a stage, where individual pieces, or groups of objects, are placed with a sense of space, with lighting and colour controlled to emphasize the essential character of the exhibits. To do this, the objects must be studied carefully, the nature of the exhibits understood—the functions they once performed, the nature of the materials of which they are made—so that they can be presented not as curios, but as expressive things that once had meaning and still have some real meaning for our day.

The possibilities in dramatizing the presentation of museum treasures have only begun to be realized. The

special techniques of dramatization which are related to, but different from, stage and commercial display techniques are in the early experimental stage. No one can say what may be discovered and developed within the next decade. Because this is so, the housing of art museums must above all be flexible. Much of what might already be a force in our contemporary seeing and feeling is unknown because most museums are housed in rigidly planned structures which allow for very little in the way of experimentation and tend to discourage fresh modes of presentation.

Here are some of the requirements which the director of a contemporary art museum, if he were permitted to build a new structure, would like to put before his architects. A basic job of the museum is display and for that the first requirement is space, not only as much as can be managed, but space that can be controlled,—galleries that can be made smaller for intimate collections or art objects that are small in scale, and galleries that can be thrown together to make a dignified hall that will give a lordly setting for tapestries, breathing space for full size sculptures and elbow room for large paintings. The same space will hardly do for both intimate and large scale showings, but both should be possible within the building.

It should be possible to make the maximum use of daylight. No artificial light has yet been discovered which gives the satisfying variations that come from natural light. Paintings and sculptures especially respond like living organisms to the changes of natural light. On the other hand natural light is rarely sufficient, and some provision must be made for artificial light. The ideal is to be able to provide each object with the right amount and quality of light directed on it from the right angle. The lighting scheme should provide for the diffusion of fluorescent light and for the intensity of a focussed beam wherever they are needed. Lighting techniques are themselves still experimental and the museum building should be planned to take advantage of improvements which may be imagined but have not yet been invented or developed.



It is clear that display is one very important aspect of art museum presentation. Each object must be carefully studied and its installation carefully planned so that it can tell its own story and is not overwhelmed and its meaning lost in a process of "glamourizing." The stories and the background of the exhibits must also be presented in well written labels and hand books. But there is, in addition, a personal element, for there should be trained and sympathetic attendants to provide the kind of spark of understanding which can only come from human contacts. The trained staff required to-day to interpret the exhibitions and collections is far larger than was the case twenty years ago, and its size will surely increase as museum visitors find how useful such services are and it becomes possible to pay the required salaries. Thus there will have to be ample provision for offices in the art museum, places where the staff can have privacy for planning and study. Let us hope that they have time for this, too!

A good lecture hall is already accepted as a necessity for an art museum, but the variety of activities is such that a number of smaller rooms should also be provided for conferences and study groups of from ten to possibly fifty people. The understanding of works of art is something developed by the individual, and to bring together small groups is a valuable part of the museum's program.

Further, with an active exhibition program a series of workshops for preparation, for carpentry and cabinet-making, for painting, and for the normal care and repair of collections is required. Photographs are now an essential tool for records, for comparative study, and for publicity, and every good museum should have its photographic laboratory and studio. Nor should one forget adequate space for packing and unpacking exhibitions, and for storing the packing cases.

Other kinds of storage space are essential, too, and hard to come by in most museum buildings. There should be storage for bulky equipment not in use,—temporary cases, pedestals, and so on. Above all there should be a live storage space for works of art temporarily not on exhibition, and for those in the study collection. This space should be arranged with good light and carefully planned so that the items stored are readily available. Such a live storage space would most naturally be linked to a reference library.

The art reference library in a museum is rather a special problem, since it emphasizes visual material such as reproductions, photographs, and slides as much as it does books. No museum except the great established institutions can afford to own more than a relatively small number of rare and valuable originals. These must be supplemented by a collection of reference material, rapidly growing in size as reproduction processes are improved and illustrative material becomes cheaper.

All of the needs of the modern art museum touched upon up to this point have been stated without direct

reference to the museum visitor, yet his importance has been implied in all of the suggested arrangements. The fact that the art museum of today is carrying on a slow reorientation of its functions towards entertaining and capturing the deep interest of the general public is responsible for the great changes that have taken place in the last two decades. The classic art museum of the early 1900's expressed its sense of the public amenities by providing classical columns on its facade and a grand staircase inside which served as a focal point for the building. Public amenities provided in the future are more likely to cause the visitor to linger pleasantly with the exhibits than to be overawed. There might well be oases of chairs and sofas grouped around tables to provide a more intimate atmosphere. In more fortunate climates these oases might be furnished with green plants to relieve the eyes and refresh the spirit. On the whole the emphasis should be on things to do and see rather than on the more negative aspects represented by the usual "do not touch" and "no smoking" signs.

These are some of the requirements and problems that would be presented to his architects by the fortunate museum director who is building for the needs of today and the immediate future. How the problems would be solved and the requirements met is the architect's business. The nearest solution to what is required to be found in modern building today is the kind of loft building provided for department stores. This consists of a series of reinforced concrete decks with relatively small supports at regular intervals. In such a structure the necessary partitions could be more or less permanent as the need arose, but no museum need ever again be saddled with immovable supporting walls of massive masonry. This basic structure may sound grim and barren at first, but the distinction that can be given by fine proportions and good materials well used is well known to any architect who is worth considering for a museum job.

It is hardly necessary to say that the building should be completely air conditioned, not only for the comfort of both visitors and staff, but particularly to protect the works of art from the extremes of humidity and too rapid changes of temperature. Nor should an architect forget the importance of an outdoor exhibition space. Sculpture never looks so well as when exhibited out of doors, and in any climate a garden space can be planned as a focal point and a rest from too insistent walls and concentrated seeing.

There are many ways in which each of the aspects of museum organization indicated here could be expanded and developed. Each community will have its own conditions to meet. But whatever the individual requirements may be, all art museums have the greatest need for flexible buildings adapted to many and changing activities. Above all the museum building is for showing works of art so that they may be seen and enjoyed with profit and pleasure by the museum visitor.



## ORGANIZATION AND STAFF OF AN ART GALLERY

The following is an outline of the present organization of the Art Gallery of Toronto which, it should be remembered, is designed to conform to its size, kind of support, and activities, and is included as an isolated example only:

- 1—The Membership—which elects the majority of—
- 2—The Council—which elects the officers and appoints—
- 3—The sub-committees—in charge of various departments.

These are, at present:

- a—Administration and Staff
- b—Education
- c—Exhibition
- d—Finance
- e—Publicity and Public Relations
- f—The Women's Committee—which is autonomous within defined limits.

### Staff:

*Director*—charged with general direction of the enterprise.

*Director's Secretary.*

### Exhibitions and Education:

*Curator*—in charge of the collection, exhibitions and education programme.

*Curator's Secretary.*

*Guides, lecturers, demonstrations, etc.* (part time as required).

*Secretary for Circulating Exhibitions.*

*Technical preparator*—(part time).

*Librarian.*

*Public Relations Secretary.*

### General Maintenance:

*Secretary-Treasurer.*

*Bookkeeper and sales.*

*Membership Secretary.*

*Clerical Staff (2) and Switchboard operator.*

*Children's Teaching Staff (3)*—(part-time).

*Foreman.*

*Assistant foreman.*

*Doorman, guards, packers, cleaners (4).*

The following additions would improve efficiency:

*Assistant-Curator*—in charge of prints and detail educational work.

*Registrar*—to assist the Secretary-Treasurer and Foreman with recording the movements of works of art, both the Gallery's collection and others.

One additional *Guard*—who should have experience with electrical equipment.

## A NOTE ON SOURCE MATERIAL

When this number of the *Journal* was being planned it was intended to include a short bibliography of works treating the architectural problems in museums. While the work was in progress, however, it became evident that compiling such a bibliography was an excursion into virgin territory.

To quote Mr. Laurence Vail Coleman, Director of The American Association of Museums. "The difficulty is that almost everything in print is oriented to the past; and any bibliography would have to be backward-looking and extremely unsatisfactory in other ways as well." Mr. Coleman is preparing a work in 2 volumes entitled "Museum Buildings" which will appear early in 1949. He published an article entitled "Recent Museum-Building Experience in the U.S.A." in the *Museums Journal*, March, 1948.

It would seem therefore that the architect will have to do his own investigating. We indicate below some standard reference material which covers what the architect would need, as well as the names and addresses of international and national associations of Museums to which he can turn when in search of information and help:

The Art Index. A cumulative author and subject index to a selected list of fine arts periodicals and museum bulletins (including architectural magazines). H. W. Wilson Company, New York.

The review section of "Museum News". Published by The American Association of Museums, The Smithsonian Institution, Washington 25, D.C.

International Council of Museums, (ICOM). UNESCO House, 19 Ave. Kleber, Paris 16, France. (publishes a quarterly: "Museum" and "ICOM News").

American Association of Museums. (see above).

Museums Association, British. Meteorological Buildings, Exhibition Road, London S.W.7, England. (publishes "Museums Journal").

Canadian Association of Museums, The National Gallery of Canada, Ottawa. (publishes a bulletin).

*Sybil Pantazzi, Librarian, Art Gallery of Toronto*





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## NEWS FROM THE INSTITUTE

### ALBERTA

In Britain the Royal Institute of British Architects has taken a very active and direct part in the town-planning movement which in that country has acquired a tremendous impetus. It may be well for the Royal Architectural Institute of Canada and the various affiliated societies to consider how effectually they may assist in this matter. Town planning theoretically is a science and an art apart from Architecture, yet it has inevitably a very close, and even overlapping relationship to Architecture. It practically decides the setting for architectural work, and thereby has some effect upon the character of that work. When large buildings are required to form a group, such matters must be taken into consideration as their distance apart, the accommodation for parked cars, the influence they will have on traffic congestion, and the orientation of each building to secure the best conditions of lighting. This again influences the actual forms which the buildings should take, and the consequent picturesque appearance of the group. Town planners must take all these matters into consideration, but they can scarcely be expected to have entire competence in the whole matter.

Town Planning Commissions are generally bodies of an advisory nature, and where town planners are employed, they may advise them. Where no town planner is engaged, the commissions advise the city councils. In any case, commissioners or town planners must in turn derive advice from a variety of individuals and institutions. It seems quite reasonable therefore that, fairly prominent amongst these, architectural associations should have considerable importance and should take an active interest. In direct affiliation with the Royal Architectural Institute of Canada are the Provincial Associations. Town planning is a matter of individual cities rather than of provinces. It is therefore necessary that the architects in each city should act as "chapters" of the Provincial Associations. The activities of city "chapters" probably vary greatly. In those cities where the architectural provincial council meets, such chapters are probably apt to be somewhat inactive, for the reason that they feel that their interests are being sufficiently looked after by the council of the provincial association. This feeling, however, may be somewhat deceptive, and with the fast-growing need for town planning, it will be well for city "chapters" to increase their interest on that subject.

The Edmonton "chapter" has recently presented a resolution to the City Council on a matter of town planning, with what effect remains to be seen. Town Planning Commissions generally consist of citizens at large, and even when an architect is represented, they will, understandably, hesitate to commit themselves upon a purely

architectural matter on the advice of one person. If, however, they feel that they have a definite body of architectural opinion supporting them, they will act in such matters with much more confidence.

*Cecil S. Burgess*

### MANITOBA

The 44th Annual meeting of the Manitoba Association of Architects was held January 17th, followed by a reception and dinner in the Macdonald Room of the Fort Garry Hotel.

Members of the faculty and of the two upper classes in the School of Architecture were guests of the Association. The guest speaker for the occasion was Professor Robert G. Cerny, Senior Design Critic of the University of Minnesota, and principal member of the firm of Long and Thorshov, Minneapolis. The subject of his address was "Significant Trends in Architecture."

In the business meeting Professor J. A. Russell gave us a report on the activities for the past year of the School of Architecture at the University of Manitoba. Some of the highlights on this report are as follows.

The total number of students registered for the present 1948-49 session is 403, of which 269 are studying Architecture, the remaining 134 are taking a four year course in Interior Decorating. The graduating class this year in Architecture numbers 63 and will reach an all time record of approximately 90 next year. The entrance requirements were raised from junior to senior matriculation which caused considerable reduction in the number of entering students as it was necessary for a number of intending students to take grade twelve or first year University this year prior to entering Architecture.

Last spring the National Gallery of Canada instituted a series of Industrial Design scholarships, each amounting to \$1500.00 for graduate study in the field of design at the Institute of Design in Chicago. Two members of the graduating class were each awarded one of these scholarships and are at present studying in Chicago. In addition to this, one of the graduating students was awarded the Pilkington Glass Travelling scholarship of \$1500.00 plus travelling expenses to and from England. This is the second year that a graduate of the School has won this scholarship and accordingly our graduates this spring will not be eligible for the main award, although they will be eligible for second and third prizes in this competition. Last spring the gold medal of the Royal Architectural Institute of Canada was also awarded to one of the students.

At the present time a proposed one-year graduate course in City Planning is before the graduate studies committee for approval and recommendation to the



University Senate. This course would be offered at the University in the Faculty of Engineering and Architecture and would be open to graduates in Engineering and in Architecture. The curriculum as proposed includes a background study of government and urban sociology, a fairly extensive course in the elements of municipal engineering and a series of three courses dealing with the theory, development and implementation of City Planning. This course has been proposed in answer to a request from the Architectural Training Committee of the Royal Architectural Institute of Canada that we should consider offering work in this field as well as an expressed desire for such a course on the part of a group of the students who will be graduating in Architecture in the spring.

At the meeting of the new Council of the Association, to which C. Faurer, D. Carter and G. L. Russell had been elected as new councillors, Eric W. Thrift was elected as President, and G. L. Russell as Vice-President. Mr. Thrift and Mr. Russell were nominated as delegates to the Annual Meeting of the R.A.I.C.

*R. Bryan Ross*

## ONTARIO

The Ontario Association of Architects has just held its Fifty-ninth Annual Convention, attended by the largest number ever to register for an O.A.A. annual meeting.

The Committee began, well in advance of January 21st and 22nd, to send out bulletins (five in all) describing the programme with so great enthusiasm that 240 architects came from all parts of the Province to participate.

Arriving on the evening prior to the first meeting, your correspondent made his way to the exhibition hall where he found, as anticipated, a large staff of building material folk heavily engaged in arranging the many and informative displays that were such an attraction to the architects. This exhibit is expanding into a very significant annual event in which architects in general, and out-of-town folk in particular, can be made familiar with what is new and interesting in the materials of which our structures are composed. The hanging committee of Architectural Renderings under the direction of the Hamilton Chapter, and of Student Drawings by the Toronto School of Architecture were also hard at work. The success of the convention as a whole, and of the various exhibits in particular was due to the ponderous efforts of President Shore and Chairman George Gibson with his effective committee.

Back of the motor's humming,  
Back of the bells that sing,  
Back of the hammer's drumming,  
Back of the cranes that swing,

There is the eye which scans them,  
Watching through stress and strain,  
There is the mind which plans them —  
Back of the brawn, the brain.

On Friday morning an opportunity was given to visit the very interesting models and drawings of the Toronto Rapid Transit system and what was really unusual, a full scale model showing the materials that are to be used in these stations. We also made a tour of inspection of the new building for the Bank of Montreal, a very fine office building with Banking facilities, vaults, etcetera, all in the ultra-ultra. When we saw the great Banking room, rich with rare marbles and mosaics, we tried to picture the timid soul going in to open a savings account in response to the advertisement, clutching his dollar bill in his hand. The panel discussion on colour, under the direction of the Windsor Chapter, gave us an introduction to Mr. Egbert Jacobson, who explained his theory of colour. The evening was rounded out with entertainment and a general time of renewing old friendships.

A business session on Saturday morning with President Shore in the chair was unusually lively, and resulted in excellent discussions of many problems and touched the things that all too frequently appear in the seamy side of the practice of our profession. Much more time could profitably be devoted to such round table discussions.

In the afternoon, various topics were touched on by the speakers, the first being Mr. Lane Knight, who was the final item on our Luncheon Menu, and who with his well-known humour, introduced the matter of Producers' Council of America. Two panel discussion followed under the direction of the London Chapter. Mr. Fred N. Severud who was referred to in Norway as "the Madman from Bergen" because of the revolutionary character of his engineering feats, delighted us with descriptions of his structural developments. If we thought we had problems with partially tried building materials of recent introduction, our fears were confirmed by Mr. Lessing W. Williams in his talk. I am sure many of the architects who were present determined to investigate with even greater care before risking the use of new materials; buildings can advertise our bad judgment for a long time.

The annual dinner was well attended, and gave us the privilege of hearing Mr. Louis Skidmore of New York; from there the intellectual level of the programme slumped badly, as the evening's entertainment degenerated into a form of cultural propaganda, under the hilarious tuition of the Ottawa Chapter, who each year insist on trying to "improve", by dramatic presentations, the more provincial minds of those not privileged to live and work in the shadow of the Peace Tower.

*W. A. Watson*



## CONTRIBUTORS TO THIS ISSUE

**Lawrence Counsell Martin Baldwin, B.A.Sc.**

(Architecture)

Director of the Art Gallery of Toronto, Councillor of the Ontario College of Art. Member of the American Association of Museums. Secretary-Treasurer of the Association of Art Museum Directors. Member of the Board of Editors of "Museum" (UNESCO). Contributor to "Museum News", "Magazine of Art", "Industrial Canada" etc.

*The Editorial Board is greatly indebted to Mr. Baldwin for assuming responsibility for the organization of this issue. Mr. Baldwin was particularly fitted for the work he undertook because, as members know, he is an architect, and for many years has been Curator and more recently Director of The Art Gallery. We are always pleased to receive contributions to the Journal from Mr. Baldwin.*

Editor

**Gerard Brett, M.A. Oxon. M.C.**

Director of the Royal Ontario Museum of Archaeology since January 1948. Formerly Assistant to the Director of the Victoria and Albert Museum, London. Co-author of "The Great Palace of the Byzantine Emperors". [O.U.P. 1947] the first report on the excavation carried out in Istanbul on behalf of the Walker Trust (1935-38).

**Robert Tyler Davis, M.A. Harvard**

Director of the Museum of the Art Association of Montreal since October, 1947. Professor of Fine Arts at McGill University. Before coming to Montreal Mr. Davis held the following posts: Director of the Museum of Art in Portland, Oregon; Director of Education at the Albright Art Gallery, Buffalo; Assistant in the Department of Fine Arts, Harvard University.

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## BOOK REVIEW

### THE REGENCY STYLE

By Donald Pilcher

Published by B. T. Batsford Ltd., London, W.1, England. Distributed in Canada by Clarke, Irwin & Co. Ltd., 480 University Ave., Toronto. Price \$3.75.

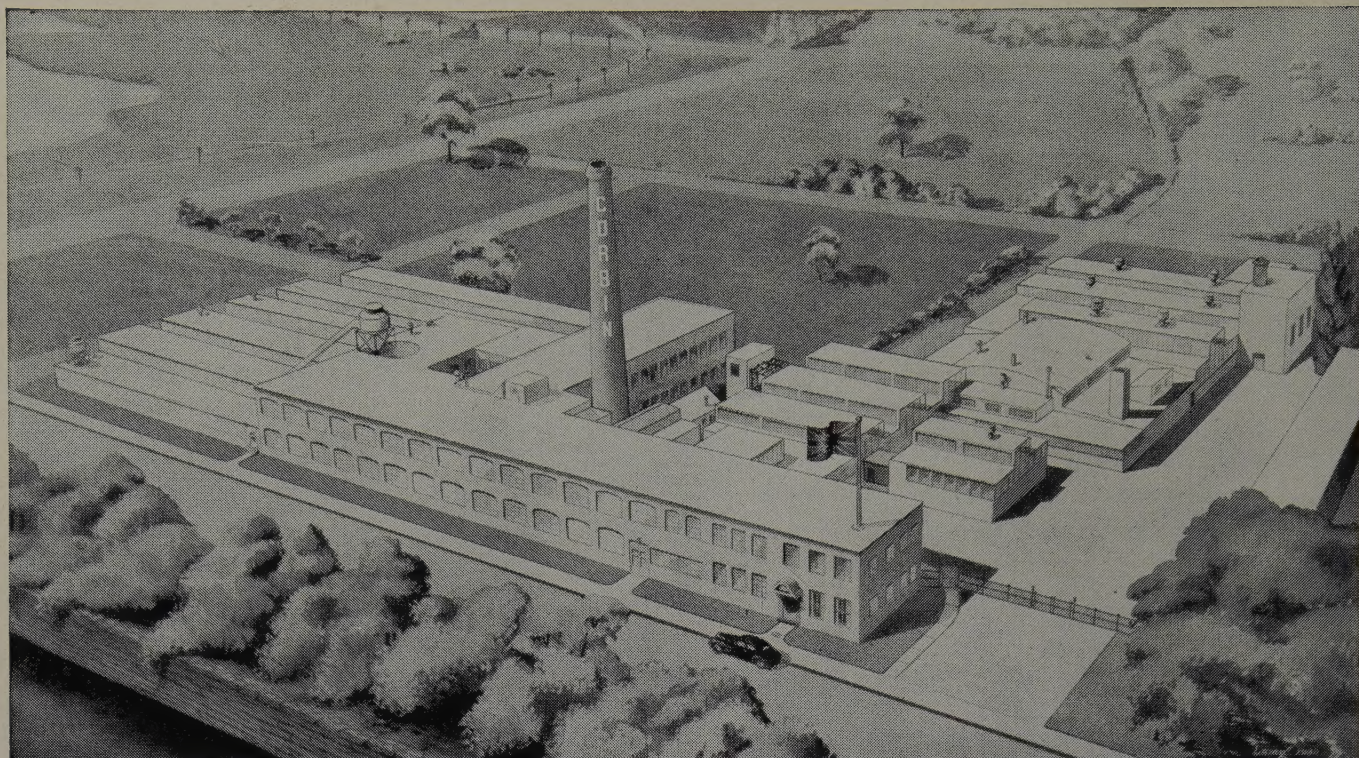
This reviewer would place the Regency Style high in the Batsford series. Mr. Pilcher takes us through the Regency period with wit and understanding. One is conscious throughout that, when the author is discussing town or country planning, architecture or fashions, he is thinking of each as a reflection of the social and economic background which produced it. His is not a nostalgic turning to an age which fascinated him, but a keen analysis of a complex period in English history.

We feel confident in recommending this book to an audience far wider than that found by the Schools of Architecture, and the professional architect, for some of whom it should be "prescribed" reading.

We would like to see Mr. Pilcher do a new history of architecture. Such a book is desperately needed. The author of the Regency Style seems to have all the qualities necessary for the task. However, to return to the present book, "The Regency Style," it is not only an absorbing book, it is a good looking book, profusely illustrated and finely printed.

Editor





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